

AMAZING HEROES

No. 130

December 1

\$2.50

\$3.75 Can



DRAWING "BLOOD"

J.M. DeMATTEIS and KENT WILLIAMS discuss their unique new Epic series.
PLUS: An inside look at the rest of the Epic titles, including the Shadow Line Saga.

AMERICAN FLAGG!

NUMBER FIFTY

BY HOWARD CHAYKIN

AND MIKE VOSBURG



COMING IN NOVEMBER FROM FIRST. COUNT ON US.

© 1997 FIRST COMICS, INC. ALL RIGHTS RESERVED.

THE NUMBER ONE CHOICE

SPECIAL
FIFTIETH
ANNIVERSARY
ISSUE



CONTENTS

No. 130 • AMAZING HEROES • December 1st

F E A T U R E S

BOTH SHADOW AND SUBSTANCE

The Shadow Saga—Epic Comics' trio of immortalized titles—is previewed, as well as other looks ahead.

by David Kroll

23

DRAWING BLOOD

Talking with Kent Williams on *Blood: A Tale*, viewers vs. readers, and letting art and artists flow freely.

by Michael Eury

33

"LETTING THE STORY WRITE ITSELF"

J. M. DeMatteis talks about *Blood: A Tale*, his neighbor Kent Williams, JLL, *Forever People*, and future projects.

by Michael Eury, again

38



D E P A R T M E N T S

EDITORIAL

4

DOC'S BOOKSHELF

Of Novels and Graphic Novels

by Dwight A. Decker

55

NEWSLINE

5

COMING DISTRACTIONS

11

COMICS IN REVIEW

by W. David Hall

61

PERSPECTIVE

by Bob Hughes

20

AMAZING READERS

67

FIRST LOOK

Evil Dorker's Pirate Corps #3

46

DON ROSA'S

INFORMATION CENTER

73

VIDEO VIEW

Spotlight on Spider

Oh no, not Michael Eury! Yes.

51

Our Gavin: Smeared in expressive mood is this sketch a cover painting by Kent Williams? — art: Blood © J. M. DeMatteis/Kent Williams. Plus a new toget

NEW GIBBONS COVERS FOR FRENCH WATCHMEN

Qui sont-ils les Watchmen? According to an article in the fall edition of *Science & Fiction* in Great Britain, the DC's around watching, then-DC's. Watchmen by ALAN MOORE and DAVID GIBBONS will be in the DC's in an edition in 1986.

The adaptation will have an broad new covers by GIBBONS, which is pictured on this page. You'll notice there are two versions of the cover for the first issue. Each cover is a collage featuring one each of the Watchmen beginning with the Comedian, Dr. Manhattan, Nite Owl II, and Silk Spectre II. The 5th issue is an advertisement for the

on the last cover (see Appendix).

The album will be put out by Zebra Productions. There is no information yet on what price the album will be for or whether or not they will ever be available in the States. DC will, however, be printing the comic as part of the Watchmen from Johns. 24 plates of art by GIBBONS in a volume, which will go on sale for \$20.00 in February. It will also have a full-color poster product with two sets of covers (the first and the 12 original covers).



French Watchmen #1—The Comedian (left)



French Watchmen #1—The Comedian (right)



French Watchmen #2—Nite Owl II



French Watchmen #3—Nite Owl II



French Watchmen #4—Nite Owl II



French Watchmen #5—Nite Owl II



French Watchmen #6—Comedian (left)

you read more news from DC, since there was so much last time.

Spider-Man is a toy? A video, some more? A comic book? All of the above. 32 is based on a new science fiction-themed television series and you know that which came first. 20? Written by MICHAEL FLEISHER, with CALVIN H. HOFSTADT and

DON RICK on pencils and DICK GORDON on inks, *Spider-Man* #3 will be the extraordinary last issue. The first two issues were offered to distributors of DC as a "special solicitation."

A 3-part story about the Blue Cobalt begins in *Obsidian* #100. AMS, written by the team of JOHN

WAGNER and SLAN-GRANT with art by NORM BREYFogle and a cover by KERRY BISHOP. Introductions and more will be in the trade paperback version of *Comedian* #300, starting all 12 issues of the *Watchmen*. One of the *Watchmen* and *Watchmen* (the *Watchmen* movie series).

YOU'LL BELIEVE A SPIDER CAN FLY: SPIDER-MAN BALLOON IN MACY'S PARADE

Place Spider-Man is full of his air, sure. It is a new balloon in the Macy's Thanksgiving Day Parade in New York City on Thursday, November 25.

An estimated 80 television media covers it will be shown on NBC and two million more spectators will see the 70-foot long, 30-foot wide balloon filled balloon. Unlike a new design that allows for a much more realistic figure, the floating hero will be seen crawling along a web, while clutching another from his hand. Anchoring the float's neighborhood balloon will be four models, dressed in some kind of anti-matter, according to Steve Saffel.

In addition, Marvel will have a multi-ton "cityscape" float where characters look in Captain America, the Incredible Hulk, Doctor Doom, Power Man, Iron Man, Dr. Strange, Daredevil, Silver Surfer, the White Queen, and Wolverine will be doing a lot.

And please don't write about the headline we know before we do it. But, the Spider-Man float of the parade isn't just a toy.

Formerly part of the weekly comic called *Marvel Universe*, which will debut next Spring. As mentioned before the last issue of issue #1 will be a *Watchmen* story by CHRIS



CLAREMONT, JOHN BUSCEMA, and KLAUS JANSON. Also in this premiere installment will be a *Man-Thing* by STEVE GIBBER and TOM SUTTON, a *Shang-Chi*, Master of Kung Fu by DOUG MOENCH and TONY GREENBERG. Other massive appearances include a *Starjammers* story by DORE COCKRAN, *Deadlock*, the *Isis*, the *Isis*, and *Marvel's* current lineup, the *Phoenix*.

In measure? At last report, plans were still on for writer J.M. DeMatteis and artist STEVE LITVINSON. However, some series *Capitane Justice*, which already went through one title change. It is, however, based on the recently cancelled *Clash* of *Clash* TV series from New World (the owners

of Marvel, which started *MELO* CHERRY and JOHN BLAKE. One of the last (new) gold stars *NEWM* WEST as an actor playing *Capitane Justice* on TV. Well it was on the stand? Stay tuned.

The last issue of *Spider-Man* (PS) will be a double-sized issue and the \$2.25 and, of course, to watch by LOUISE SIMONSON, pencilled by TERRY SHODEN and written by CARL KOTZ.

Spider-Man's Mark "Gwen" Gwynn's return. No, not an *Iron-Man*, but on *Vision*, a secret adversary. This will happen in *Amazing Spider-Man* #200 brought to you by DAVID MICHELINE, writer TED MACPARRA, penciler, and BOB PALLICO, color.



PRIME CUT ANNIV IN '86

Happy Birthdays, dear Prime Cut! Happy Birthdays to You! And on hand to celebrate the anthology magazine's first anniversary is a story of cover by L.I. BERRY, the second chapter of "Axe" from Argentina by GILBERT and F. SOLANO LOPEZ, from Holland ROOST SWARTZ of *River* gives us a story of a threatened comic book artist in a tribute to *Watchmen*'s classic "Upside-Down" story, which were printed back in the early 1980s. Also in this issue are stories by PAUL CALLOWAY and JOHN CLOWARD and *Clash* by *Clash* and the last chapter of the *Iron-Man* novel by MITCH MANOR.

"Axe" is the issue of a new story by WILLIAM VALE BORN of *Shoreline* (the) as he returns to *Clash* #20. Also in that issue is a good an autobiographical essay by MIKE KAZALAN, "Clash" by JOHN ROBERT and J. HOLLAND, and a new "Clash" by the composer FREDRICK MILTON.

YIP, YIP, YIP! Patrick Babbitt makes a guest appearance in the back of *Clash* #20. (PS)

Don Dwyer's 1st Series "You're Not My Boy" is the 1st anniversary issue of *Prime Cut* #1.

highlighting the adventures of John Carter from *Barbaros*. Price: \$16.95 and 2000 10 new pages and one new cover. **Genre:** Science Fiction. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.



◆ **BORN THE BEAR INSTANT COLOR CLASSIC #5**
Not in time for Halloween, but maybe Thanksgiving. Born in "The Dump Ring." **Genre:** Horror. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **CONCRETE #5**
An Amorah' stuffed with dynamite. Concrete's back! **Genre:** Horror. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.



◆ **DARK HORSE PRESENTS #13**
The Season in *Black Swamp*—a *Conan* adventure by Gary Martin. more in *Black Swamp* a *Conan* Tale. **Genre:** Fantasy. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **MARK #3**
A young man in the city. *Mark* is a *Mark* in a *Mark* in a *Mark*. **Genre:** Comedy. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **THUNDERBOLT #1**
The first issue of *Thunderbolt* is a *Thunderbolt* in a *Thunderbolt*. **Genre:** Science Fiction. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **THUNDERBOLT #1**
The first issue of *Thunderbolt* is a *Thunderbolt* in a *Thunderbolt*. **Genre:** Science Fiction. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

DC COMICS

◆ **ACTION COMICS #308**
Including *Chameleon*—an international legend goes undercover in the green. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **ADVENTURES OF SUPERMAN #38**
Superman's a *Superman* in a *Superman*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.



◆ **BATMAN: SON OF THE DEMON**
Supporting the hardware, same, same. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **BLACKSWAMP #1 (of 3)**
An old man of *Black Swamp* is a *Black Swamp* in a *Black Swamp*. **Genre:** Fantasy. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **CAPTAIN ATOM #13**
The first issue of *Captain Atom* is a *Captain Atom* in a *Captain Atom*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **CAPTAIN ATOM ANNUAL #1**
A *Captain Atom* in a *Captain Atom*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **CONCRETE #5**
An Amorah' stuffed with dynamite. **Genre:** Horror. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **DETECTIVE #104**
A *Detective* in a *Detective*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **DOOM PATROL IV**
Destruction in the *Doom Patrol*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.



◆ **DOOM PATROL/SUICIDE SQUAD SPECIAL #1**
The *Doom Patrol* goes to *Laurel* in *Laurel*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **THE GREATEST SUPERMAN STORIES EVER TOLD**
An old man of *Superman* is a *Superman* in a *Superman*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **GREEN LANTERN CORPS #332**
The first issue of *Green Lantern Corps* is a *Green Lantern Corps* in a *Green Lantern Corps*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **INFINITY, INC. #48**
A *Infinity, Inc.* in a *Infinity, Inc.*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **THE NEW TEEN TITANS #41**
A *New Teen Titans* in a *New Teen Titans*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **PRACEMAKER #3 (of 4)**
A *Pracemaker* in a *Pracemaker*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **THUNDERBOLT #1**
The first issue of *Thunderbolt* is a *Thunderbolt* in a *Thunderbolt*. **Genre:** Science Fiction. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **QUESTION #116**
A *Question* in a *Question*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **THE SHADOW #3**
A *Shadow* in a *Shadow*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.



◆ **SLASH MANIA! #5 (of 4)**
A *Slash Mania!* in a *Slash Mania!*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **SPOOKY #12**
A *Spooky* in a *Spooky*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **SOON DISTRACTIONS #1 (of 12)**
A *Soon Distractions* in a *Soon Distractions*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **STAR TITANS, THE NEW GENERATION #2 (of 4)**
A *Star Titans* in a *Star Titans*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **SUICIDE SQUAD #11**
A *Suicide Squad* in a *Suicide Squad*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **SUPERMAN IN 3-D**
A *Superman* in a *Superman*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **THUNDERBOLT #1**
The first issue of *Thunderbolt* is a *Thunderbolt* in a *Thunderbolt*. **Genre:** Science Fiction. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **SWAMP THING #75**
A *Swamp Thing* in a *Swamp Thing*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **THE SHADOW #3**
A *Shadow* in a *Shadow*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.



◆ **SLASH MANIA! #5 (of 4)**
A *Slash Mania!* in a *Slash Mania!*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **SPOOKY #12**
A *Spooky* in a *Spooky*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **SOON DISTRACTIONS #1 (of 12)**
A *Soon Distractions* in a *Soon Distractions*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **STAR TITANS, THE NEW GENERATION #2 (of 4)**
A *Star Titans* in a *Star Titans*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **SUICIDE SQUAD #11**
A *Suicide Squad* in a *Suicide Squad*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **SUPERMAN IN 3-D**
A *Superman* in a *Superman*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **THUNDERBOLT #1**
The first issue of *Thunderbolt* is a *Thunderbolt* in a *Thunderbolt*. **Genre:** Science Fiction. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **CHEAP SHOBBY BOOBY**
A *Cheap Shobby Booby* in a *Cheap Shobby Booby*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **KARIN #12**
A *Karin* in a *Karin*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **KILL THE PSYCHO GIRL #12**
A *Kill the Psycho Girl* in a *Kill the Psycho Girl*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **MALIBU RECORD ALBUM**
A *Malibu Record Album* in a *Malibu Record Album*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **PROWLER #12**
A *Prowler* in a *Prowler*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **TEEN TITANS SPOTLIGHT #20**
A *Teen Titans Spotlight* in a *Teen Titans Spotlight*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.



◆ **SPYGLASS #12 (of 4)**
A *Spyglass* in a *Spyglass*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **TALES OF THE BEAN—WORLD #7**
A *Tales of the Bean—World* in a *Tales of the Bean—World*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

◆ **AREA #8 #12**
A *Area #8* in a *Area #8*. **Genre:** Action. **Art:** John Byrne. **DC 100** color comic, shop 11/10; newsstand 11/10.

PUBLISHER #1

Continuing in the production, "Volume is constant." As expected in the new comic!
 Story Mike Rasmussen
 Art David Ross
 (20 color comic, ships 10/17, reviewed on 10/17)

BORDER SURFER #2

The return of Ray & the other friends.
 Story Steve Englehart
 Art Rogers & Buzdovitch
 (20 color comic, ships 10/17, reviewed on 10/17)

SPELLBOUND #5 (of 6)

Story Louise Simonson
 Art Showcase & Potts
 (20 color comic, ships 10/17, reviewed on 10/17)

THE STAR BRAND #12

Continuing in the comic series from the top issue of Star Brand!
 Story John Byrne
 Art Bruce & Potts
 (20 color comic, ships 10/17, reviewed on 10/17)

THOR #285

Despite the lightning the night before we feel the Celestials' ire!
 Story Thomas DeFalco
 Art France & Brezinski
 (20 color comic, ships 10/17, reviewed on 10/17)

X-FACTOR #26

Work hours go from 9 to 5. Now customers! The introduction of Angel. So to speak.
 Story W. Simonson & W. Simonson
 Art W. Simonson & W. Simonson
 (20 color comic, ships 10/17, reviewed on 10/17)

X-MEN #227

Continuation in the Fall of the Mutants. In the end the world we know dies on TV. A giant robot laboratory, next a fast man called Mr. No-Head!
 Story Chris Claremont
 Art (Shaw) & Dowling
 (20 color comic, ships 10/17, reviewed on 10/17)

MARVEL EPC COMICS

BLOOD #2 (of 6)
 In gods read the darkest article and chapter.
 Story J.M. DeMatteis
 Art Scott Williams
 (20 color comic, ships 10/17, reviewed on 10/17)

BLUQUEST #30

Ultimate issue.
 Story Art & Cover
 (20 color comic, ships 10/17)

MARVEL STAR COMICS

BULLWINKLE & ROCKY #2
 Suburban on the cover of "Thyme"
 Story Dave Sim
 Art Dave Sim
 (20 color comic, ships 10/17, reviewed on 10/17)

CARE BEARS #5

(20 color comic, ships 10/17, reviewed on 10/17)

MURPHY BARNES #16

Revised and the Ray Miller!
 Story Louise Simonson
 Art Mike Sverick
 (20 color comic, ships 10/17, reviewed on 10/17)

VISIONARIES #2

Story Gary Conway
 Art Harvey & Sengler
 (20 color comic, ships 10/17, reviewed on 10/17)

MIND VISIONS

TIGERS OF TERRA #1
 Story Ted Berman
 (20 color comic, ships 10/17, reviewed on 10/17)

NEW REALITY

BLOODHOUND THE ROAD #1 & 2
 4 funny life tale.
 Story John DeMatteis
 Art John DeMatteis
 (20 color comic, ships 10/17, reviewed on 10/17)

NEW REALITY #2

Summary volume on theme from Canadian reality. (A. "New City" by Ben. "Space Canadian" by M. Cowie. "Nothing" by Warren Ellis. "Punch" by Scott, others.)
 (20 color comic, ships 10/17, reviewed on 10/17)

NOBODY'S HOME PUBLISHING

JOE DOWNSIDE HEAD #1
 An issue dedicated to Patrick J. Adams!
 Story Joe Adams
 Art Joe Adams
 (20 color comic, ships 10/17, reviewed on 10/17)

PERPETUAL PUBLISHING

CAPTAIN SPAZ #2
 Story Art
 (20 color comic, ships 10/17, reviewed on 10/17)

RS. PRODUCTIONS

SOLDIER SMOKE #1
 Smoke gets in your pants!
 Story Scott Rankin
 Art Scott Rankin
 (20 color comic, ships 10/17, reviewed on 10/17)

QUAST

DARK #1
 Exploring minds in a chaotic world.
 Story Art
 (20 color comic, ships 10/17, reviewed on 10/17)

(20 color comic, ships 10/17, reviewed on 10/17)

RENEGADE PRESS

FRENCH ICE #2
 What happens, Clever. Or being mad, dumb. going to confession? What is that? It's funny. That's a what?
 Story David
 Art David
 (20 color comic, ships 10/17, reviewed on 10/17)

FRIENDS #1

Imagery having dreams of John Lennon and seeing your friend's life in a dream.
 Story Bill Owen
 Art Bill Owen
 (20 color comic, ships 10/17, reviewed on 10/17)

ELEGANCE #1

Showing off for regional stores against a Japanese suit-off the coat of the...
 Story Brian Chen
 Art Brian Chen
 (20 color comic, ships 10/17, reviewed on 10/17)

MEETINGS #1

Showing off for regional stores against a Japanese suit-off the coat of the...
 Story Brian Chen
 Art Brian Chen
 (20 color comic, ships 10/17, reviewed on 10/17)

ML. FREE #44

Mr. Free and Children's World...
 Story Max Collins
 Art Max Collins
 (20 color comic, ships 10/17, reviewed on 10/17)

ROSCOE #4

Someone is sleeping out problem.
 Story Scott Rankin
 Art Scott Rankin
 (20 color comic, ships 10/17, reviewed on 10/17)

WORDSMITH #1

The end of the world...
 Story Dave Berlingo
 Art Dave Berlingo
 (20 color comic, ships 10/17, reviewed on 10/17)



3-D ZONE PRESENTS JET 3-D #2

The 3-D Zone! "Jet" over the border and "Jet" in the "Jet"!
 Story Scott Rankin
 Art Scott Rankin
 (20 color comic, ships 10/17, reviewed on 10/17)

WINNER'S COMIX #12
 D.C. and D.C. comics including Time Magazine, Cent. Lab. Dist. Tech. Lab. Magazine, Cynical World.
 (20 color comic, ships 10/17)

SILVERLINE

ASSASSINS, INC. #4
 Story Alan Kaufman
 Art Alan Kaufman
 (20 color comic, ships 10/17)

GLOBAL FORCE #4

Story Kim Kaufman
 Art Kim Kaufman
 (20 color comic, ships 10/17)

MURKINS AND MURKINS #1

Story Kim Kaufman
 Art Kim Kaufman
 (20 color comic, ships 10/17)

STING RAY COMICS

BRINGERWORLD #1
 Story Art
 (20 color comic, ships 10/17)

SLAVE LABOR GRAPHICS

NEEDMAN #1
 O'Brien is killed by students. Mike. That of the Malibu's love!
 Story Gary Winick
 Art Gary Winick
 (20 color comic, ships 10/17)

SUBURBAN HIGH LIFE #2
 The humor class and the school and the school...
 Story Gary Winick
 Art Gary Winick
 (20 color comic, ships 10/17)

SPOTLIGHT COMICS

TROLLLOWS #2
 Troll-love! The love of life and death...
 Story Scott Rankin
 Art Scott Rankin
 (20 color comic, ships 10/17)



MIGHTY MOUSE AND FRIENDS HOLIDAY SPECIAL #1

Christmas stories with Mighty Mouse friends and Jerry the mouse.
 Story John Engel
 Art John Engel
 (20 color comic, ships 10/17)

TARGET COMICS

THE MONTE MALLARD #1
 Unconquered hunter story. To the 10 great and great!
 Story Gary O'Brien
 Art Gary O'Brien
 (20 color comic, ships 10/17)

TOBACCO

WORLD WAR II ILLUSTRATED #1
 World War II and I
 Story Art
 (20 color comic, ships 10/17)

TRIAD COMICS

HONEYMOONERS #2
 Comic version of TV show. Gary Jones!
 Story Art
 (20 color comic, ships 10/17)

TRU STUDIOS

TROLLLOWS #2
 Troll-love! The love of life and death...
 Story Scott Rankin
 Art Scott Rankin
 (20 color comic, ships 10/17)

TSR

DRAGONLANCE CHRONICLES BOOK ONE
 Dragons of Autumn Nights!
 Story Art
 (20 color comic, ships 10/17)

VEGETABLE PRESS

POD BOY #1
 A comic book about a boy who is a...
 Story Art
 (20 color comic, ships 10/17)

ZEN COMICS

ZEN INTERGALACTIC #1
 Intergalactic in the North American comic.
 Story Art
 (20 color comic, ships 10/17)



ZEN INTERGALACTIC #1
 Intergalactic in the North American comic.
 Story Art
 (20 color comic, ships 10/17)



BRANDSLO #2
 On the trials and tribulations of...
 Story Art
 (20 color comic, ships 10/17)

GO NAMED: ZAF SPECIAL #1
 Comics art by Art Spiegelman, Charles...
 Story Art
 (20 color comic, ships 10/17)



Gateways

The Only Gaming Magazine for Comic Readers.
The Only Comics Magazine for Gamers.

AN ADVENTURE 10 YEARS IN THE MAKING.

STAR WARS

THE ROLE-PLAYING GAME,
BEHIND THE SCENES AT WEST END FROM
THE BEGINNING, GATEWAYS BRINGS YOU
AN EXCLUSIVE REPORT
SPECTACULAR LUCASFILM™ CREATED
MILLENNIUM FALCON COVER



© Chesler Inc. 1987

LOVECRAFTIAN HORROR FROM THE 1920S
THROUGH THE 1980s WITH CHAOSLINS

CALL OF CTHULHU™

PLATFORM, TELEVISION, CYBERG COMMANDOS
AND MUCH, MUCH MORE!

Gateways # 6
52 pages, \$1.75

Available Now Through Local Comic
Retailers and Hobby Shops
Or call (714) 353-4881.

Gateways Publications Inc.
JAF Box 565
New York, NY 10016

MOORE AND MOORCOCK.
GATEWAYS #7

AN AFTERNOON WITH
DAVE ARNESON
THE FORGOTTEN CO-CREATOR OF
DUNGEONS & DRAGONS™
FINALLY GETS HIS SAY!

BOTH SHADOW AND SUBSTANCE

A Preview of Epic's New
"Shadow Line" Books & More



by Brad Elliott

Epic Comics made its debut in the fall of 1982. Early this next year, under the end-of-a-half-century banner, the title gets a new flagship book—or more precisely three of them.

The three titles are:
Doctor Zero
Planet Zero
St. George

Collectively they are known as the "Shadow Saga," and were designed as unrelated series—all set in a common world, not quite ours. All three comics are being written by Daniel Clowes and Margaret Clark, respectively the associate editor and managing editor at Epic. "Basically, the whole concept is

(Note editor in chief) Arthur (David, wait!), says Clowes. "We created the whole world, as far as the background of the three titles, and did the primary developmental work on the first three books."

"What Arthur really wanted in his was give the Epic fan something that you could immediately relate to being Epic, because we're in an industry as one element of what we're doing," says Clark. "He felt that by creating the Shadow Line, devoted to the readers of Epic, they'd discover these interrelated books." The idea was to give the Epic fan some sort of immediately rising, readable type of style.

I Have A Little Shadow

The last preview of the Shadow Line books, according to Clowes, "is

that the world you know has always had something stretching right beneath the surface. The Shadow dwellers, the actual characters, which most of the books are about, exist right beneath the surface of the world you know as it is normal. What happens is they break through and begin appearing, and you're seeing a lot of things you often thought were just myths and legend.

The Shadow dwellers have always existed side by side with mankind. In fact, it was their undisputed dominion which inspired the series of stories, the ancient Greek gods, dragons, zombies, vampires, and other supposedly mythical characters. "If you look deep enough, Clark knows, some of them could have actually been Shadow dwellers."

The Shadow race evolved parallel to humanity, but humanity grew at a much greater rate. One day advanced humans, there was no Shadow dweller in order to satisfy curiosity

with their enhanced abilities, the Shadow dwellers had to keep hidden, either by appearing instead of simply by not appearing at all.

The Shadow race is a completely separate genetic stock from humans, distinguished by lighter muscle structure, stronger bones, faster reflexes, a much longer life expectancy, and what Chastaine termed "an elusive chemical product of the brain which allows enhanced abilities, which vary from Shadow dwellers to Shadow dwellers."

Out of the Shadows

Chastaine and Clark will be co-writing the third book. And if either name triggers massive investigations of past accomplishments, don't be surprised. Number of things has inspired approval from a major book agency in comic book writing.

"We had supplied some suggestions, that Archie had put into the series

table," explains Chastaine. "We had brewed a lot of the initial ideas off of us, and we had given him some feedback."

"As far as actually starting up to be the writers, we had done a lot of screenplay-type work around here, which Archie had seen. I guess he said that he decided to take a shot at us, even though we're unknown at this point."

"Also, because we're right here, he can control us at this well," he laughs playfully.

"It makes it a little bit easier for him to say, 'Well, you don't do this' or 'Could you change that?'" agrees Clark.

Perhaps more importantly, the pair of film makers were willing to look at the writing chores for all three books, a major consideration in trying to keep interconnected continuity between the books.

"The basic reason for having the same people write all three is we can keep the continuity running like all three titles," Clark explains. "When we set something up in one book, we can make sure it pays off in the other two. With one writer or one writing team, we can have the continuity we really wanted. Otherwise beginning, we wanted the titles interconnected."

During the Shadow Line books is facts about comic, Steve Bortolin. "After, we've made the creative for Dan and Margard to write them," he recalls. "Originally they each were going to write separate books and edit each other, but that really wouldn't work out too well, and since Archie was involved in it, I said the only objective person here in the department, so they handed it all to me."

His task is a lot involved, he admits, "especially when they're both, or three equally as editors, my brain, that as filmmakers, I have to come down on them at times. It's a little strange."

Considerable effort went into scoring top-notch artists for the three books. Doctor Zero, the first of the books to hit the shelves, is penciled by Doug Cawley, inked by Bill Sienkiewicz and colored by Chasler Schaefer. Power Line will feature the pencils of David Ross, with ink by Bob McLeod. The following assignment has not yet been made. Dr. George is penciled, inked and colored by Kevin Janney.

Dismissing the Shadow Line comics will be character comes to each group of books. Unlike David Bortolin has arranged for the power of similar-numbered issues of each book to be painted by the same artist, the idea being to help visually tell the three books together, especially at the point of sale on the shelves.

Bill Sienkiewicz has painted the

cover for the first issue of each of the three books. Top Matt will be doing the covers to the second series. And, signed for future sets of covers are Kevin O'Neill, Kent Williams and George Papp. Bortolin has also indicated there is a possibility of Kevin Bortolin painting a set of covers.

Doctor Zero debuts in February, with the first issue of Power Line appearing in March. As George shows up in April. All three books will appear in monthly, in the same format as Silver Age and Silver Age—28 pages, mostly comic paper, interior color with 12 line screens, and printed covers. Doctor Zero, only through the direct sales market, the comics will carry 32 page tips.

Doctor Zero: Overshadowing

Doctor Zero is the highest pinnacle of a Shadow dweller, says Chastaine. "It's possible that the greatest, the other Shadow dwellers," adds Clark.

Most Shadow dwellers have only one ability in power that they're either born with or they have developed. Zero is unusual in that he has lived for so long that he has been able to develop many abilities. It's a combination of a "natural vampire."

Chastaine says, looking from humans and Shadow dwellers did to obtain the increased energy level necessary for the development of new abilities. "Primarily he can breathe himself to a third of his life, he has a telekinetic ability and he can use ability to push people mentally to make them believe what he wants them to. Also, he has what is called a Z-effect, the ability to distort an object in a vacuum, causing it to explode."

Zero is currently thousands of years old, maybe even millions. However, he looks to be only in his mid-30s.

Curiously, as far as Shadow dwellers are concerned, Zero is an outlier. "He was himself to a large extent," Chastaine. "He looks down on most Shadow dwellers and certainly humanity."

When the film class opens, Chastaine says, Zero sets humanity living developed the potential to destroy the Earth technologically very well to use that potential. "Alarmed, he determines to change the situation and makes a public debut as a superhero, but it's simply a misadventure." He wants to appear as his human figure, with the sense of manipulating and influencing humanity. He has his own goals and his own purposes for what he's doing. "By means of the imagination in this, the Superman was created. I mean dropped." In Zero's reasoning, his ideas, practices, the rules.

DOCTOR ZERO



The Shadow dweller who must destroy Dr. Zero. Bill Sienkiewicz, inked by Doug Cawley.

The storylines in Doctor Zero will feature a global progression. Simply, he ventures anywhere he thinks he can have an impact, whether it's saving a ship in South America for mass-murder, or maybe turning the balance of power in the Middle East with an intervention.

Power Line: Me & My Shadow

Power Line got two kids, Victor Gaudinoff, Jr. and Lester Drake. "They both had what would be considered very weak and inferior Shadow

powers," says Chastaine. "They can generate a very weak force field. Lester can do very short flights, alone like very fast hops in the air, little more than that."

"What happens is, through a series of circumstances, the two are brought together. They find that their powers represent complementary each other, to the point where their power level is perhaps even on a par with Zero's, although they don't actually realize that." When together, the two are a very powerful force field and feel electro-magnetic type blasts.

Victor's uncle, Righty, is a "tough"

Bill Sienkiewicz is cover in Doctor Zero II. He analyzed the Shadow line logo below.



MILTON CANIFF

America

Foreword by Jimmy Stewart

50 years of Caniff's greatest theme are finally collected into one great volume!

Featuring the best of Milton Caniff's patriotic and holiday newspaper art culled from Terry and the Pirates, Steve Canyon and Caniff's early work.

Highlights include:

- the Terry page read into the Congressional record
- rare and obscure daily panels and strips
- Armed Forces Day strips
- Public Service drawings
- The Boy Scouts
- and much more!

Edited by Shel Dorf

MILTON CANIFF'S A* M* E* R* I* C* A

REFLECTIONS OF A
DRAWING-BOARD
PATRIOT

FOREWORD BY JIMMY STEWART

© 1987 Milton Caniff

ORDER INFORMATION FOR DRAWING BOARD PATRIOT

Milton Caniff's America: Hardcover (\$19.95)
 Spiral Bound Hardcover (\$24.95)

Name _____
 Address _____
 City _____ State _____ Zip _____

Write: Eclipse Books, P.O. Box 100, Paradise, CA 95959. All prices include postage.

ECLIPSE
BOOKS®

Drawing Blood

A Few Words With

Kent Williams

by Michael Eury

The artistic talent has been in evidence in everything from comic books (*Steve Menz*, *Epic Illustrated*, *Wonderland*) to book illustrations to magazine visuals (*Psychology Today*, *New England Monthly*, etc.). His work has won awards and been represented in numerous artistic exhibitions. And he is one half of the team responsible for making a better comic or magazine that is a reader that usually supports only super heroes and sci-fi.

Mr. Kent Williams, and he's drawing Blood... Blood, A Tale that is, and he shares with Jimmy Stewart his thoughts on *Draw Comics*, improving new series, plus what it's like to collaborate with author—and new close neighbor—J.M. DeMatteis.

This interview was conducted via telephone on Monday, October 19, 1987.

—Michael Eury

AMAZING HEROES: Provide us with some background information into your professional career. Where did you get your training, what schools you went to, etc., including what were your first solo story drawings work?

KENT WILLIAMS: After high school graduation in 1980, I moved from New Bern, North Carolina to New York and studied drawing, painting, and illustration at Pratt Institute. While I was still in school, I started drawing short stories for *Epic Illustrated* and *Steve Menz*.

AM: When was your first professional sale? And if not, what was?

WILLIAMS: My first sale was actually a one-page story to *Eclipse Monthly*. It was a story written by George Pean, a friend of mine who is writing and illustrating an *Emmy Ace* project for DC.

AM: You initially collaborated with J.M. DeMatteis when you drew a lot of cover of his *Wonderland* series, and now you are both new cover



negotiate. *Describe the working relationship you share with him.*
WILLIAMS: Loving next door is a big help. It's probably the best working situation anyone could ask for. He's. No long-distance phone bills to worry about. Little more fun at the corner grocery store.

WILLIAMS: [Laughs] That's true. If I come up with an idea, I can easily run over to Alan's place to discuss it with him. Sometimes he'll write a few pages and I'll draw them. Sometimes I'll get ahead of him and draw a few pages that he won't later. We work back and forth. The synergy and an effort has grown together that way.

WILLIAMS: The book is definitely the creation of both Alan and myself. It didn't begin like most comic projects, with the writer having total control over the idea, and the artist drawing from that. *Blood* first came about from a series of sketches I had drawn, mainly sketches featuring different characters. Alan also had some ideas for a new story he wanted to write, and since he saw my sketches, those ideas just seemed to fit neatly into my designs.

AL: So long before *Blood*. A little comic ahead, you had already designed many of the scenes for the comic. When did you come up with these designs, and did you have any specific inspiration for them?

WILLIAMS: My inspiration was a desire to do a project that I thought would be special, a project where I

to stress over how Alan completed from the editorial page of *Alpha Magazine* #7 back in 1982. Illustration style was already evident.



Alan's already sketches by Williams inspired much of the character art in *Blood*. © Eric

could draw images and concepts that I really wanted to draw. At the time, I had just graduated from college and was painting a lot of body covers and abstract illustrations for different magazines. For a job or so, I got comic books and some material on book and magazine illustrations. Then

I helped John J. Muth catch a brother by doing a fill-in issue of *Alpha* magazine. That was the first time I ever worked on a 32-page comic story, since most of the jobs that I did were either one-page or series of five or six that ran pages in length. Working on *Alpha* was a whole new world.



it was like to draw a longer story? That opened a personal opportunity to draw comics again, so I started designing these sketches as an attempt to communicate a new project. I've had a good working relationship with the people at Epic Comics. They had told me that they would be more than happy to work with me on any subject I was interested in. So I started sending the designs and ideas that would eventually be used in *Blood*. From working with them, I learned that they were interested in a series of stories that they gave artists the chance to experiment and go off the deep end. The design was the artist to start his idea of what a comic book should be or what it shouldn't be. He selects that spot as an artist.

AL: When you designed these characters, characters that eventually were merged into *Blood*. A Tale did you have any notions as to how your creation should be used in the context of a story?

WILLIAMS: I didn't exactly have them, but I think I had some of a feeling, like a certain kind of emotion and atmosphere I wanted to evoke. It just so happened that most of my sketches had right into what Alan was thinking about the new book. It was almost like the project was meant to be. We haven't run into many contradictions even things in *Blood*. For the most part, our collaboration has been right on the money.

AL: You are not only doing as the character of *Blood*. A Tale, he also as the character. How have most right here you made into the work of the story?

WILLIAMS: Although we've talked about the storyline and worked out some scenes together, Alan's self-organized the "plot" of the tale—it's definitely his story. I really didn't have anything to do with the basic structural fundamentals of *Blood*.

AL: From the other point of view, would you give us your complete view of the storyline of *Blood*. A Tale is about?

WILLIAMS: It's very tough to describe. I'm not big on explaining things. I like the idea and let the work speak for itself. I'm sure that the story will be interpreted a lot of different ways by different people. I could see that *Blood* means "love" or "hate," but I'd rather leave it open for the viewer to interpret. I wouldn't want to confuse their imagination.

AL: It's interesting that you refer to someone who preys *Blood* or a viewer rather than a reader.

WILLIAMS: A book like this doesn't rely solely upon the writing. The artwork is definitely an integral part of *Blood*. The viewer also plays a part, not just the reader. It's a



Imparting himself an impression point from *Blood* that in *Alpha* #7 story and it is others highly visual book? **AL:** In standard comic books, the art

is well defined by delineated story.

AL: In standard comic books, the art

is well defined by delineated story.

AL: In standard comic books, the art

is well defined by delineated story.

AL: In standard comic books, the art

is well defined by delineated story.

AL: In standard comic books, the art

is well defined by delineated story.

AL: In standard comic books, the art

is well defined by delineated story.

AL: In standard comic books, the art

is well defined by delineated story.

AL: In standard comic books, the art

is well defined by delineated story.

AL: In standard comic books, the art

is well defined by delineated story.

AL: In standard comic books, the art

is well defined by delineated story.

AL: In standard comic books, the art

is well defined by delineated story.

AL: In standard comic books, the art

is well defined by delineated story.

is well defined by delineated story. However, your paintings in *Blood*, A Tale are a little less defined, giving them a darker mood and allowing the viewer to draw his own conclusions as to what is happening on the page.

WILLIAMS: Exactly. *Blood* and atmosphere are important to me, much they provide the soul. Sometimes you can look at a piece of artwork that cannot describe what it is or represent, but there's something about it that gets to you, that digs down and grabs you.

AL: In "Little One," the young quadruped dwarf that appeared in *Blood* #1, derived from one of your earlier sketches?

WILLIAMS: Little One is a character I had done a decade before Alan saw him. He thought that Little One would be a good element of *Blood* to the story. In the beginning, when Alan said to write *Blood*, I think he only intended for Little One to play a small part. But as things progressed, the character became an





Through a screen of dark patterns, blood gives its name and nature. The Old Man, originally one of Williams' vampire sketches, appears in the

central part to the structure of the whole story.

AK: But all of the characters from your original sketchbook find their way into *Blood*?

WILLIAMS: There were characters that Marc used and characters that he didn't use. The Old Man originally came from a sketch I had done of a vampire.

AK: I'm impressed with the fact that you reused and Marc's writing made the characters in *Blood* come to life despite the fact that there's very little information given about them. The Old Man is simply "The Old Man."

Most characters have blood, so that's another way of linking the story and the resulting color scheme.



and there's no extensive background provided... yet he's very real. **WILLIAMS:** There's that. Even in the very beginning of the story, *Blood* doesn't have a name—it's just called "The Man." And the woman is called "The Woman," and the little one is called "Little One." I believe that *Blood* is the only character in the comic book who actually has a name. All of this is definitely done on purpose—it's just part of the symbolism in the story. I'm convinced that you can look at the characters in *Blood* and see a lot of them, although there's really not much information there.

That's how I feel about an image. You can just a painting or draw a drawing and not use the things that are important. But when you have that, painting or drawing, you can remember details that were never there in the first place. That's because the characters were there, and your mind put them in the area.

AK: In the first issue of *Blood*, there is this recurring imagery involving crowns. How did that come about? **WILLIAMS:** They are one of the things in the story that really wasn't planned initially. The story structure for *Blood* was always there, but much of the symbolism just came out of nowhere. Those MacBooks or crowns involved one very important element in the story, particularly at the last issue. The crown appears again and again, and again, until they actually start killing the story by the end of the book.

AK: Do you have any other thoughts about *Blood*? A tale that you'd like to share with the readers of *Amazing* this issue?

WILLIAMS: I'm surprised that the book is being accepted as well as it is. Of course, the artist is far from being over the top of what's wrong. *Blood* A Tale *W* has done on the stands for less than three weeks—*KID*, so we don't know how sales will be for the

other issues. I originally thought that the book would have a limited readership, since it was intended for a sophisticated audience. It's really surprising that the sales of the first issue were as good as they were.

AK: Those sales are also impressive since *Blood*: A Tale covers a \$7.25 price tag.

WILLIAMS: Yes, that's right. And that's not so surprising in the book, either. *Amazing*? So I'm happy but a little confused over its success.

AK: Do you stand the healthy response in *Blood* indicates audiences are expanding and accepting new concepts?

WILLIAMS: I hope that's the case. Maybe the audience is expanding, or growing up a little bit. We need for the audience to change and accept more work like *Blood*. What is really needed is an increase from the critics in doing that type of a higher caliber material. Maybe if the critics were pushing to do this kind of work, then the publisher would find a place for it, and it would gain more acceptance. There are a few artists doing nothing but super-hero comics that would be great on different types of projects. I've been told some European artists will find a book that will stand the publisher a lot of money; they do a book they really want to do. That way, everyone stays happy.



AK: What are your post-*Blood* comic projects?

WILLIAMS: I'm doing a *Wubba* book soon up with Jay Math for Epic comics. It's called *Wubba* and *Wubba* and *Wubba*. *Amazing* are writing it. As far as I know, *Metabolism* will be published in the same "bookend" format that *Blood* is being printed in. I may also be drawing another project with Jay called *The Book of Magic*, starring

old DC's magical characters. **AK:** The *Book of Magic* is the two-volume series that *M. St. Mary* is writing. *Now* you made a definite commitment to do it yet?

WILLIAMS: Yeah, it's pretty definite now. We haven't all done and worked out the details on the project yet, but I'm almost certain I'll be doing it. But I won't know for sure until everything gets settled on it... or at least until the contracts are signed (laughing).

AK: Any closing comments?

WILLIAMS: Yeah. I told you I'm sure and that *Blood* is doing well, but I'm nervous to know what the people who are buying it are thinking. Who are they buying it?

AK: I think the reason that *Blood* is selling well because there's a comic project may be accepted sounds a more sophisticated audience, if the material is good, then the book will be noticed. Just look at *Watchmen*, for example.

WILLIAMS: Thanks for the compliments. You know, I at least in my studio drawing every day, and I don't get to hear much about feedback about the work. **AK:** Well, I hope you hear even more praise, because you deserve it. Besides, you're the only person in the comic industry that is coming a long way... drawing *Blood*. ■

Blood will be the depth of emotion. Williams from the comic acceptance will put him in a different attitude. He really wants to do it.



"Letting the Story Write Itself"

An Interview with

J.M. DeMatteis

by Michael Eury

It's not going to be a banner year for author J.M. DeMatteis. He is an integral cog in the creative mix history that has made DC's League of Extraordinary Heroes and Justice League International one of DC's most hit. He is a chapter chapter writer Spider-Man against Kraven the Hunter has check of thousands of readers and generated some critical acclaim. And Epic Comics has just released what is perhaps DeMatteis's most ambitious endeavor to date. Blood: A Tale, a sweeping yet spellbinding first novel series co-created with illustrator Kent Williams.

In this interview, conducted on October 12, 1987, J.M. DeMatteis shares his insights into Blood, plus provides Amazing Heroes with an advance look at some of his upcoming work, including The Forever People, Martian Manhunter, the first of Magic, Greenberg the Vampire, and his personal pet project, Blacklight Detective. DeMatteis is an intriguing and often funny fellow whose methods of writing occasionally venture far from the norm. Whether he's crafting humorous humor between superheroes or writing the parts of his readers, J.M. DeMatteis is having a splendid time doing so.

AMAZING HEROES: Let's begin with some of that great old-fashioned background information on your career, such as how you started as a writer, and how you joined into the comic industry.

J.M. DEMATTEIS: Right around the time I was trying to break into comics, I was also writing reviews, articles, and interviews for a variety of rock music publications. In the late sixties, I started in the comic industry by writing for DC's specialty titles like Blood Red Zone, House of Mystery, and a lot of other stuff

magazines I never even knew existed—and I learned there were buying stories! But the few actual pieces I ever sold was to Cutsy Magazine. A guy I knew from college, Warren Kline, worked up at Marvel Comics (who published Cutsy, a Mad Magazine-like title, in the 1970s) and I at the



time and it was he who opened the door for me. Although I had no great desire to write for Cutsy, it was an open door, and I sold a couple of things to him. So Cutsy was indeed my first professional sale. That same drive before I started doing the rock music articles.

AH: In your bio in the first issue of Blood: A Tale, it mentioned that

you're also known for interviews. What was that?

DEMATTEIS: I did an episode of the Dr. Twilight Zone for CBS, which finally aired this past summer, plus some interviews. I've got an agent on the film agent, and I'm working on some new projects right now. Screenwriting is one of the decisions I want to move into. I'm continuing to pursue a 1-point film in television, actually. The longer I stay in comics, the more opportunities I receive to do strange and wonderful things like Blood. On the other hand, when you say in this business for a long time, there's only so far you can go. I would like to pursue other means. That doesn't mean I no longer want to write comics, but I'd like to get up riding safely open careers for a living.

AH: Now, there's nothing at all wrong with wanting to broaden your horizons.

DEMATTEIS: Of course. I'd like to be able to come up with stories that can "tick." That's a great idea for a screenplay, so I'll write that in a screenplay. "Great idea for a novel." I'll do it in a novel. That would allow me more freedom to do a special project like Moonshadow of Blood and not depend on some "work-a-day" comics assignments just to keep the checks rolling in. So that's the direction I'm moving into now. I'm working with a friend on a children's book, and there are other projects I'm also involved with.

AH: One of curiosity, which Twilight Zone episode did you write?

DEMATTEIS: It was called "The Girl I Married," about a yuppie couple in their late thirties. The husband is waiting for the good old days of the sixties and drinking his wife the way she looked back then. He compares her up and starts to have an affair with his younger version of her, while his wife as she is, same old cliche. Marty Pasko was the Story Editor for that episode, and Alan Bennett was responsible for buying

the story. The stuff from that episode was like that of selling my very first comic book story. . . . It was really, really exciting!

AH: Did you sell those the same way as you the story itself?

DEMATTEIS: It was the same way. As it always happens in television, some things get changed along the line (laughs), but from what I've seen from Hollywood, I was treated very well. I spent a week on the set watching them film it. It was a great experience!

AH: Let's stick to your current career progress now. Tell me about how the concept for Blood: A Tale was born, and how long the series was in the works.

DEMATTEIS: I guess Blood was really spawned from Moonshadow. It was in Moonshadow that I first started working with Kent Williams, who now lives and does his own here in Seattle. New York. Kent did one other issue of Moonshadow, plus some old stories uncovered others. He and I knew from that point that we shared a desire to work on something new together. One of the most interesting creative experiences I have from Moonshadow is the discovery that the best work always comes through when I "get out of the way." In the past, I'd always try to push a story into shape to make it do what I wanted it to do, but it would never work to my satisfaction. But as soon as I learned to "get out of the way" and let the muse or God or whatever you want to call it push the story right through me, then this great work came out. It seems to be a paradox: the less I do, the better the work is. My dear old friend Williams, that process started to happen more and more, and for story very heavily started to write itself. I think had I tried to try to write an entire issue like this by what I've been calling "consciously writing from my subconscious." I'm fascinated with the allegory as a form to work with.



Blood: J.M. DeMatteis wrote it, writing a series of "consciously writing from subconscious."

These ideas started brewing in the back of my head. My first idea about *Blood* was that I had this story I wanted to do—I couldn't even verbalize it, but I could feel it. Meanwhile, Scott had designed a soundtrack filled with interesting drawings. He had created an entire planet full of strange characters like vampires, "Julius Grey," and even-dollar mad people—a lot of really strange stuff. He sent me some of those sketches, and when I looked them over, I thought "this is it." His idea had blended perfectly with the concept I wanted to work on, so I took his visual designs and fed them into my head. Then I sat down at my typewriter and within an hour, I'd indicated the outline for the entire *Blood* mini-series. It was easy because I just got out of the way and said "okay, let's not what comes out." And out it came! It took a very short time to get *Blood* approved at Epic, but there was because they were familiar with our work and what we are capable of doing. So that's how *Blood* got the go-ahead. Even if *Blood* didn't end to be a cinematic disaster, the creative satisfaction I've received from it is one of the most fulfilling experiences I've ever had.

AM: What type of writing relief did

ship do you want went over *Kiss the Girls*?
DEMATTEIS: We work in many different ways. Sometimes I'll write up a full script with either art notes or pretty little cartoon frames, which I give to Kent for him to turn into art. Other times we'll sit down and discuss the plot outline, then Kent will go off and paint some pages, give them to me, and I'll write from that. Kent usually gives me a due to me, so we're always running back and forth to each other.
AM: It's remarkably convenient and fortunate that you live so close to Kent.
DEMATTEIS: You know, the really good projects always seem to be blessed. No matter how hard you try to beat them, they always bounce back. The things that originally seem to go wrong with finished up being things that go right in the end—the mistakes that turn into a brilliant idea, and soon, the everything just fell into place to allow us to work on *Blood*. And before I'm finished to read it, it's been selling well.
AM: I've connected *Blood* with some *Joker* or *Chinatown* type of story, and everyone's impressed with the book. I think it's interesting... it does say

what, who isn't really a comic book fan but sincerely enjoyed the story.
DEMATTEIS: I appreciate how receptive the press. The real audience for this book, as with *Conan* and *Hop and* and *Moonsilver*, is not the comic book audience. That's not to put down comic fans, but I think there's a whole new audience out there waiting for comics that don't involve super-heroes, but tell good stories. If you show them a good story that just happens to be told in words and pictures, then they'll respond to it.
AM: How much editorial input did the Epic staff make into *Blood*?
DEMATTEIS: Working for Epic has been fantastic. We've had the creative freedom to *Blood* to do whatever we want, the way we want to do it. They've done a heroic job protecting the book from outside other influences. I've over-written for them. The production quality is great. Our editor, Dan Chichester, watches over the book as if it were his own child.
AM: How *Blood* often makes any mention of trying to preserve *Blood* as a new comic audience?
DEMATTEIS: Although everything concerning the production of *Blood* has been perfect, my one hope to pick

doesn't have anything to do with anyone in particular, but with the lack of bookstores distribution. DC has Warner Books behind them, and at some of the stores really good that they want to put into the bookstores, then WHOLESALE... get out there! Marvel, who is commercially the king of the hill, doesn't have that. They do have limited distribution for their graphic novels, and it's fine that they're doing that, but they need to get serious material into the mainstream bookstores. I've said it all along about *Moonsilver*—"I'd like a reprint and get it out there into a real bookstore, and people will buy it!" Ideally, I believe that Tom DeFuria is in charge of the distribution position, as we've discussed it in the past. What Marvel has that type of wide distribution, it will bring a new breakthrough for the industry. The last breakthrough in the past couple of years has not been Dark Knight or Watchmen... but books like *Maus* and *American Splendor* books that have been published by mainstream publishers, opened like real books, shipped to the bookstores, and sold very well! The audience is out there waiting!
AM: *Blood* would definitely be a perfect vehicle to go into that audience.
DEMATTEIS: I think so. The stuff I read in the last is the stuff that the comic book audience needs to respond to the last. *Blood* is from selling to comic shop owners, I've happily discovered that during the past couple of years into *Moonsilver* started, the comic industry had become more open to new things. For a book like *Blood* to be selling well shows that either the old audience is accepting different concepts, or there's a new audience out there. That's also true for the super hero comics as well. The *Spider-Man* saga goes I did recently was a pretty solid story, and I think I would have been able to do it a few years ago. But those *Spider-Man* stories need incredibly well, and that shows that the audience is more open to new things. Or maybe they're just wonder playthings!
AM: Give me some insight into the character of *Blood*. A tale.
DEMATTEIS: That's a tough one. The biggest problem I have with *Blood* is trying to describe it. Kent Berger says it's like an *Indiana* *Bergman* novel, which, depending upon your reaction to *Indiana* *Bergman*, could mean it's really good or really awful plaything! But I think the more it is a compliment. On one level, *Blood* can be taken as an adventure story. It's a quest. So follows *Blood* from book. He's taken in a monastery and named them. Then, at



Definitely went *Blood* is original spiritual quest, yet based it is makes a dark character.

a certain age, he discovers that everything he's been taught, everything he's built his life upon, is a lie. Then he starts to see the world and find out what the hell the truth is. The most thing about *Blood* is that it takes place in a world which is actually anything can exist around the new reality. It's not a science fiction world of the future or a Tolkien world of the past, it's just a place made my own mind. *Blood* is a dream tale. During his quest, *Blood* members across a form of vampire, and is attacked, and then becomes one of them. Unlike the other vampires, he's not corrupted by his condition, although he still has that hunger that he must struggle with. From there, *Blood* encounters several other important characters who put him on his quest, and they go off on a variety of strange, bizarre, confusing, and terrifying adventures. *Blood* actually has a conclusion ending, but the most thing about the story is that it's a tale within a tale that turns into a tale within a tale within a tale. Each word of *Blood* is actually a journey and discovery for me as a writer. Although I've made an outline for the story and can tell you about most of the scenes and references of the story, there are so many things that happen

in this book that surprise even me! Sometimes I don't know what's going on until it happens! So on one level I would call *Blood* a very linear story, a quest, but on another level, it's allegory—the story of a spiritual search. Since spiritual matters are intangible and ineffable, the allegory is a good way to explore these things. Sometimes might read *Blood* and think "I don't get it," or "it means this," or "it means that." From my point of view, whatever you think *Blood* is about is right. I know what my intentions are with the story up to a point, then I put it down on paper and give it to the reader. The reader can then decide what he thinks it is about. It's almost like a Kierkegaard test. (Laughs)
AM: Do you see anything the reader to draw any conclusions from *Blood*?
DEMATTEIS: The story definitely comes in a resolution, but it's a resolution in a whirl. It's a resolution that can be taken a hundred different ways by a hundred different people. Each word is the way I want it to be! That's the beauty of it. There's even a whole other level of the story that I'm enjoying just as much as the audience is. Sometimes I wonder "What's going to happen next?" "What does this imagery





OH, NO!
COME BACK!
BA

The Forever People in a rare scene recorded by DeMatteis, Peter Coiera and Gal Koss. Above: Render by Jeff Kory.

like name, and they're still there today, but they've gone through some interesting changes. They've all been "rejuvenated," with the exception of Sorbus, who's now a frenetic out-group that wanders through the world, maintaining the good old days. Into this mix we throw a mysterious new being called "The Dark," who seduces Sorbus and we have to do some very nasty things in the end of the Forever People. All the result of this situation with Sorbus and the Dark, the Forever People are forced to return to Earth, and they have to get in touch with who and what they are. There's another mysterious character named Mays who comes along and becomes their guide through this journey. What we want to achieve at the end of the mini-series is a reintroduction of the Forever People as a viable group for the readers, and hopefully open them up into their own regular series. I also envision a supporting character from the original series, a little later they meet Golem. Well, today Denny is all grown up. He's an aspiring scientist, and is also provided to the plans of the Dark. In a strange way, the Forever People also come

things I explored with the new between Chaos and Order in the DC Five mini-series. It also fits into the Millennium mini-series. We finally have the Forever People and what they're about—and they're not necessarily who you think they are. I'll without going away too much, what plans do you have for the characters?

DEMATTEIS: Each of them is going to go through the fire and have all of their weaknesses burned away. The series is like a condemnation of what people have gone through in the series, the reversion, and into the regions. In this series, everyone are very clumsy, innocent, grasping, naive, and idealistic. These traits were in the right place, but no one had been tested. There was no trial by fire. It was really easy to say "all you need to do is love," but not so easy to live it. In the previous, everyone had to get tested out in the real world, and the ones with those traits who couldn't stand reality just got thrown away. What we're seeing happening in the registers is a return to reality of these earlier "stunts" with the people who made the test of the five manifesting themselves. This reminds me of

an old Bruce Springsteen lyric: "There's gonna be a time that there's everything down that can't get the hell on stand in ground." That's what I'm doing with the Forever People—blowing out their naive optimism without destroying their dreams. That sounds really heavy for something that's essentially a kid series. I'm super hero series, but there are the themes and that behind the story it will be fun. While you're doing Kirby, you've got to do it big, you've got to do it splashy, and you've got to do it "big!"

ALL: In the first issue of the original Forever People series, Superman wanted the group to "supermanize" him. Now you're using the Forever People 15 years, while Superman has remained virtually apathetic. Are you attempting to explain that age difference, or are you simply ignoring it?

DEMATTEIS: Yeah, that's a good way to put it. I'm opening a [laughter] the idea living about the post-Crisis DC Universe is that you can question anything you want to ignore. You just say that it never happened. I never even thought about that Superman story. In the context of the Forever People mini-series, the group never interacts with anyone else in the DC Universe, other than the New Gods-related characters.

ALL: I wonder about people's perception of an ever lower level over the possibility of doing a Forever People monthly after the mini-series is complete.

DEMATTEIS: I really don't know for sure about it. Right now I'm working on writing the first issue, and I may find that I've done everything I can do with the characters by the time I finish the mini-series. I do want to leave the Forever People at a position where something can be done with them, whether I write the series or not. The character that I am considering writing into a regular book is Dr. Puls, because I thought they ought to do his mini-series. The ending of the four-issue story was very open-ended. It's beginning for me.

ALL: How were the sales for the DC Five?

DEMATTEIS: It did fairly well. It wasn't a mammoth best-seller like, but it did well enough that DC is interested in continuing a Keith Giffen doesn't have the time to draw it now, so we're looking around for an artist.

ALL: Keith is a busy, busy man?

DEMATTEIS: Yeah, and busy! He's always got three giant ants building off the top of his head.

ALL: I did understand that you're working on a limited series with artist Mark Bagley.

DEMATTEIS: Hey, you know about everything.

ALL: A good day, Zoom is always prepared?

DEMATTEIS: Mark and I are doing a Justice League International story all starting the Infinite Man arc. I accidentally neglected to mention him when you asked me earlier which Justice Leaguers are leaving. I've been around in comics for thirty years, and I don't think any of his potential has been tapped. What our mini-series is doing is reworking that character from the ground up. By the time we reach the end of the series, there will remain a Martian Manhunter that you've never seen before. By reworking everything, Mark is doing some brain-blow work on Martian Manhunter and we're both having a great deal of fun with it. All: What exactly are the Martian Manhunter's super-powers? They always seemed to become from what to what?

DEMATTEIS: This guy is telepathic, he can read minds, he is incredibly strong, he can change his shape, he can do virtually anything. He should honestly be the most powerful—and scarier—super hero in the DC Universe. But he's not playing him up as a fighting character, though. By the time we reach the end of the mini-series, he's for truth being a very gay in terms of the person we had out he really is.

ALL: Did you're not saying his last name?

DEMATTEIS: No, no. He won't become a Justice of Fantasy, that's [laughter]. Basically, the Martian Manhunter should be able to take on Superman with one hand. The fun of this book for me is exploring the character of the Martian Manhunter, finding out what he's thinking and what he really is. By the way, I think I there's no real end! The mini-series will drive into his Martian heritage in a way that the Manhunter think to his heritage. I'm not a cartoonist, the great thing about the new DC Universe is the fact that you can change your name, so everything you've read about Green Lantern's name has to be a surprise. He's getting an entirely new background.

ALL: When is Martian Manhunter scheduled to appear?

DEMATTEIS: The first issue is due in February. Mark Bagley is not only penciling the book, he also inking and coloring it as well.

ALL: Oh, did you're not kidding it too [laughter]?

DEMATTEIS: No, he's a suitable person, but he's great at everything else!



Destroying the Infinite Man character in a graphic novel. Dan DeMatteis and Russ Doughty are the authors of the first issue in the series.

ALL: Are there any other projects you're involved with that you're not able to discuss?

DEMATTEIS: Yes. Speaking of Mark Bagley, he said I will be working for another Greening the Infinite People project for Marvel. One of the first contacts that Tom DeFalco made to me after he became Marvel's Editor in Chief was to write me a note asking "Hey, do you want to do another Greening?" I'm surprised that Marvel is even interested in a story. The idea goes down well, well enough, but it didn't really sell with a audience. But for want to build on a sense of people who read the kind of graphic novel material, we think he should be publishing it, getting it out there. The graphic novel will actually be a group of starting to the days when Greening was a struggling young writer and drawing just was to become a company. He did study the vampire series and learns how Greening was attacked and then there's something you consider the early writing of Greening's character, he and Bruce are getting married.

As a wedding present to give her a manuscript that is basically the story of their love and their meeting. That's the focus of our story. It should be making the Greening graphic novel next month, and I'm really excited about it.

ALL: How else is your agenda?

DEMATTEIS: There are two other projects I'm involved with. One is called The Book of Magic. It's a new comic series from DC, set in the same world as The Ministry of the DC Universe. It's a series with a focus on magic. What The Ministry of the DC Universe did for the super heroes, The Book of Magic will do for the supernatural characters. Swamp Thing, Deadman, Dr. Fate, and all of DC's magical and supernatural characters will be included. But I've set a challenge for myself: which I may be repeating myself in the key for a while. What I want to do is an action story, I don't want to simply describe the various magical beings and demons which character did what. My challenge is to get to come up with an interesting story that can be stopped by someone who knows nothing about comics, while including all of the technical things that come from the super hero genre. All: I'm glad you're doing something new in the Book of Magic. Destroyer of Beauty and Magic, The History of the DC Universe is a fantastic series. I'm sure it's a great success at this point.

DEMATTEIS: That's what it was, it was incredible—[laughter]. I personally wasn't really writing something like that, so I have to turn into a story.

ALL: And what's your final project?

DEMATTEIS: I don't know that I have a final project for yet, but it's my idea. "Big one" after that, it's a super hero story, not a fantasy story, but a mainstream read would take on growing up in Brooklyn in the early 1960s. I'm approaching some publishers about that, it's a concept that I'm really hot to do. All: I'm completely hooked. How far along are you with the story?

DEMATTEIS: The outline is completed and I have a tentative end. The main thing I'm looking for now is a publisher that will get behind a story I know who is willing to print on the book. I'm not sure if it's a story like that, but it's something I've been wanting to write for a long time. I can tell you the concept, then this will become the project of progress. I'm still writing it. I'm still writing it. I've learned from my previous work in this project: different ways of storytelling, my perception of reality, and how to express that perception into writing.

ALL: What is the role of the story?

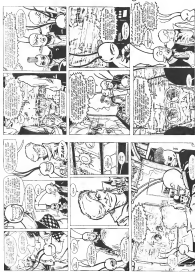
DEMATTEIS: It's called Book of Magic. All that remains now is for me to get a publisher as interested as I am.

ALL: Good luck, and we're hoping that your Book of Magic becomes a success!

FIRSTLOOK



You know when you receive an *Open Culture* package? The joys of our hobby are a good example of how. To enhance, visualize, and elaborate upon the experience of our hobby is the aim of our hobby. To enhance, visualize, and elaborate upon the experience of our hobby is the aim of our hobby. To enhance, visualize, and elaborate upon the experience of our hobby is the aim of our hobby.





THE COLLECTOR'S EDITION

WATCHABLE!
WEARABLE!
CLASSIC
COLLECTIBLES!

THE COLLECTOR'S EDITION
NOW OFFERS A COMPLETE
LINE OF EXCITING NEW
ITEMS FEATURING SOME OF
ECLIPSE COMICS' MOST
POPULAR CHARACTERS.



T-SHIRTS AND SWEATSHIRTS

YOUR CHOICE OF EITHER T-SHIRT
OR SWEATSHIRT—PICK FROM THE
MUSCULAR LOGO, A PICTURE
OF SCOTTY, OR WOLFGANG AVATAR
COLOR SILKSCREEN AVAILABLE
IN: YOUTH L (14-16) SMALL (16-18)
MEDIUM (18-20) LARGE
(20-24) AND XL (24-28) SWEAT
SHIRTS AND YOUTH SIZES
T-SHIRTS ARE 100% POLYESTER
COTTON, OTHER T-SHIRTS ARE
100% COTTON. T-SHIRTS: \$7.95
SWEATSHIRTS: \$16.95



THE SCOTTY WATCH

THIS MAY BE ONE OF THE ALL-
TIME GREAT COLLECTIBLES—A
CHROME QUARTZ MOVEMENT
WATCH WITH BLACK LEATHER
ADJUSTABLE STRAP AND A FULL
COLOR ILLUSTRATION OF SCOTTY
BY CREATOR SCOTT MCCLLOUD
\$14.95



ECLIPSE COMICS CAP
JOIN THE TEAM! THE ECLIPSE
LOGO EMBROIDERED ON A NON-
DYING 6-PANEL BASEBALL
CAP. BLACK, 100% COTTON WITH
YELLOW EMBROIDERY \$7.95



ARBY'S COFFEE MUG
A LARGE, WHITE CERAMIC
COFFEE MUG WITH A FULL COLOR
WRAPAROUND PICTURE OF
ARBY'S VALUABLE, SKULLY
AND DROPPY BY REGULAR ARTISTS
STEVE KOOCH AND WILLIE B-68005
\$4.95

REID FLEMING CAP
A FABULOUS WHITE, 100% COTTON
"PRINTED" T-SHIRT CAP WITH
THE "SPRAGE" AND BLACK
REID FLEMING LOGO. \$4.95

ITEM DESCRIPTION

QTY

SIZE

PRICE EACH

TOTAL

Send only (check all that apply) to the address below. The Collector's Edition items
are only available by delivery. This may require additional shipping charges to deliver to a foreign
country address.

SHIPPING CHARGES
US \$2.00 (US \$4.00)
US \$4.00 (US \$8.00)
US \$6.00 (US \$10.00)
US \$8.00 (US \$12.00)

Sub Total: \$14.95
Shipping: \$2.00
Sales Tax: \$0.00
Total: \$16.95

NAME _____
STREET _____
CITY/STATE/ZIP _____

MAIL TO: THE COLLECTOR'S EDITION, SUITE 140
2015 SACRAMENTO STREET Dept. AH
SAN FRANCISCO, CA 94114

SPOTLIGHT ON SPIDEY



VIDEO views

by Michael Eury

experience much success as long as
White Spidey. But can easily stick to
walls, he's had a difficult time
clinging onto a television berth, and
we'll find out why as we swing
through a trio of his video-screen
releases in this "Spotlight on
Spidey."

1) The Amazing Spider-Man, MCA
Home Video, 100 min., \$29.95.
It was on Saturday morning in
1967, September 16th to be exact, the
ABC-TV network's *Spider-Man*
(minus the proper Spidey, on the
next day that Norman Osborn's *Fantastic Four* animated show debuted.
Spider-Man (this new one, I'll refer
to the program by using the correct
spelling of the character's name) was
the product of the now-defunct
Crosby-Lawrence Studio, the same
folks that created the infamous *Murder*
Superheroes program a year earlier.
The program's *Murder Superheroes*
series is remembered—and not
referred to—on having the same severely
limited animation to over 1000 gross
a TV series (I shudder, Mike, you

were 1 remember: Chuck Clegg and
Spider Angel, where real life were
superheroes for dialogue and their
action moved like car-wash, were both
pretty poorly received, but I digress for
now—R3). These cartoon adapta-
tions of Iron Man, Captain America,
the Incredible Hulk, the Sub-Mariner,
and the Mighty Thor were quite
lovely. I'd like to see the comic page,
with rapid camera close-up
photographing actual comic panels
in a direct attempt to translate the
illusion of animation. With their
shoddy animation on Crosby-
Lawrence's great talking arthropod,
most fans expected the worst from
their version of Spider-Man. But
more pleasantly surprised when the
program first aired.

This *Spider-Man* cartoon series
opted with a swishing jazz tone
which is well-received and charmed
by fans (mostly just last "Spider-
Man, Spider-Man" (I've already a
spidey ear"). My favorite line is
"Spidey a web!" Lingo, bud. He's got
thunder powers?" In fact, this
theme not only was included as the

GRENDDEL

By Matt Wagner
& Bernie Mireault

Coming monthly from
COMICO THE COMIC COMPANY



By Bernie Mireault
#1 shipping in December from
COMICO

THE J.M.

OF NOVELS & GRAPHIC NOVELS

DO NOT TELL ME THESE THINGS. IF YOU NEED A RIGHT ARM, I AM THERE. NO MORE THAN THAT... PLEASE, LADY.

WELL ENOUGH... FOR NOW.

I WILL NOT FORCE ANYTHING UPON YOU. THAT DOES NOT HAVE TO BE.

DOC'S Bookshelf

by Dwight R. Decker

A friend of mine is a science-fiction historian. I've mentioned him before in these pages, and as he reads more prose science fiction in a year than I've likely to do in a lifetime, he's a handy source of answers for questions that crop up when I'm writing a column. So when he advised me that C.J. Cherryh is a really splendid SF writer, I have to give his opinion some weight. He is an authority. After all, and has written and published books about SF, while I'm at best a casual reader who is more than a little hopelessly overwhelmed by the sheer mass of science-fiction books being published.

The problem is that when I read reviews of C.J. Cherryh's work for myself on his recommendations, I don't like it. The one book of hers I've been able to read all the way through, *More Without a Shore*, I reread every minute I spent planning through it. The novel was mostly written with a purpose in proportion.

But I just understood why *More Without a Shore* brought the twisted thing. It was like the last made a good out of some obscure discussion in her college philosophy class, getting an authority science-fiction stuff to call it a good fiction. I would like looking better than to write to Cherryh and demand a refund of the two previous, unpleasurable hours of my life that I would slugging through that awful book, but I'm not sure how to collect it.

Well, maybe I had just started reading Cherryh with the wrong book. Every writer pulls a stroke out of the word processor now and then. So, I made an honest effort to read *Chrysothrix* because after my friend pointed it in the sky—and you couldn't get past the first few pages.

A copy of *Chrysothrix* has been sitting around my desk for several years now, defying every attempt to read it, and I keep reading and giving it away. Not that an author that busy should be taking a look at the shelves, my friend is hardly the only one. It's just me, or what's at least part of the problem in Cherryh's prose style, which reads badly to me, as though she doesn't know first drafts. Well, maybe she does, maybe she writes every story word, but I find writing merely reading her writing, like the last, never read the story as a whole.

Now, but I understand their science-fiction is hardly the stuff of poetry. It's just some clumsy to me—and there's so much of it in her books that they come with glosses of terms in the back. Make up your mind about words that would be thought they compare in concrete language to an art in itself. With authors can make some interesting terms and find in detail words of wonder, other authors just throw out combinations of letters that look like typographical errors and at these like broken lamps on the page. Cherryh, to me, does it, either later class and I just can't read her stuff. My SF-historian friend said I understood my misgivings. He says reading Cherryh anyway would be good for me.

Well, we would read quickly, and just the thought of doing quickly makes me uneasy. So does the thought of reading Cherryh.

So with that in mind, I may not exactly be the best qualified person to take a look at Jane Yolen's graphic novel adaptation of Cherryh's *Sho-Gate* from Harrow, and being my of my unattractive prejudice against Cherryh's work in general, the *Don't* using Company was the only way to review. Perhaps I should have begged off, since I have such a strong opinion has going into it, but a coauthor is not that, this might be a good opportunity



loading Cui. Owing to Cui's purchasing the alpha factor (2000) to build the stock list with returns

to read a Cheryl book for its story and characters, without the bothersome roadblock of prose style to get in the way. Not only that, you can read a graphic novel as far less time than a thick book of solid prose. (I wouldn't be spending a substantial fraction of my life on the printed

Plains is there is a glossary in the back of this book. And, with no fewer than 40 names and terms, it's almost as if you're reading the opening ceremony. The *Great Spirit* stands place on a world where a new traveling race (confusingly given two different names, but generally known as the "Glad") planted a group of Shavv people (stepped down from Earth about the 10th Century AD and then stood back to let them develop as they would. The present population, descendants of the original settlers, is still at maximum level culture and technology. I would hope the Charv's advanced manner of culture is some kind of reasonable combination of GM Russian. The term's name, Vagav, hints at this but not much else seems to be.

Anyway, what we've got here is a ground world that's recognizably like Europe of the Middle Ages but set on another planet so the author's imagination has free reign, with a science-fictional framework to justify it. The *Qhai* got around from planet to planet by means of interplanetary devices called *gates*, but sometimes went

wrong and wiped the Qhat out. In the hope of avoiding whatever happened to the Qhat, teams of people from far-flung find it necessary to close the gaps. On this particular world, we are introduced to young Vanya, an acknowledged bastard of a brutal lord who seizes his father's worth by raising one of the legitimate heirs and training another in self defense (the bad brothers pick on him, you see).

There is an utterly bewildering amount of local dynamic politics and language terms dumped on the reader in the first few chapters, but the payoff of it all is that Vanya is exiled from his father's domain.

One indication of the confusion appearing is that Wang has to drive for a year whatever transportation gets him and that, during his first two months, he and his family are not allowed to go anywhere. As it happens, he comes across one of the Qing's international spies in the wilderness, the Gate of Steel, and accidentally sees someone who has been made in a state of suspended animation for about the last hundred years. It is a beautiful woman, named Wang, who is the last surviving member of the present generation to close the gate and the means to fulfill his mission, and knowing that Wang is in effect a dead-looking, for a moment, makes the year's service close to his code of honor, much to his dismay.

Close to the Gate is Wang, 1999.

I am absolutely not a fan of C.J. McCarthy and I rather wish that Fawcett had chosen another book to adapt or that she had chosen a script of her own. The adaptation is too much for me. The story is so simple, so unexplained, and the final twist might have to reveal the original intent to get everything straightened out. Why would I read it as an interesting production?

The graphic novel is \$9.99 and goes pretty well half as far as the story, with no guarantee as to when—or if—the rest of it will be published. The paper-back edition of the prose novel will deliver the entire story for half that cost. But then the prose novel doesn't come with pictures, either.

That isn't the author I would have chosen: it's a book I wanted to read, so as I commented that this particular story is really worth telling in any medium. Soap opera and political intrigue in an imagined social society aren't why I read comics and science fiction. However, as I got into the graphic novel for this review, I discovered my interests growing, and I finished looking forward to *Milano*. The reader for that is precisely Jane Rosenthal.

There's an afterword at the end of the book, as is the custom in *Esquire*.

books. Usually it's just a place for the creator to tell you more than you want to hear about the trouble they had bringing the work to you and hoping you like it anyway, but this time there's an extra touch: a color photograph of Fletcher on her horse, Venus. That's cute—and I hope Venus got an extra ration of oats for the picture.

Donner has also written *Donner's*, the first volume of *Culture Donners*. *Donner* (old "Republiken") might be a better word, as the series began life as a regular black-and-white book from Warp Graphics a few years ago. Donner and Warp did not put their name on the front cover of every issue, but I heard, there was a bit of a nasty little row on between them over a *Donner* issue. Regarding the book, it's a collection of essays and includes their own music, which Donner appreciates far more to be accuracy at the back of the book. Leaving the discussion to strictly creative matters, Donner seems to have partly (and much discussed the Warp Graphics edition of the title, saying that since Richard Pim made changes she diagnosed with. My thought here was that Richard Pim may not have realized the book was, as there were no more changes to keep track of, they may just about finished.

After the split with *WALL*, Gossard took *A Thousand Hands* to Gossard and got a first hand to re-do the story from the beginning, thus ensuring that even without editorial interference, Andru's just the trouble. Gossard's magazine edition is a handsome design of a bear and mocking birds at work, but they do serve a purpose in the whimsy of things. Editors can point things out that a creator is too close to the work to see. Some editors should have to do with Doran and not something like

"Lust took, Colleen's lively story and misadventure manager at the country club identity with lust and Lust's only thing is don't you think asking the boys to pay \$4.95 for what turns out to be a somewhat story with an end in sight is a bit much? I'm not sure if we can ever get the readers to come back for a second volume, all the first one does is introduce the characters and slush in the background without very much happening. Also, the story really says in the middle there with all that talk and exposure. All you're really doing in the first book is just wound up the clock."

I can't say that too strongly. I think Downing is making a colossal marketing blunder by publishing continued stories at 26.95 a pop. When Duran cheerfully promises in the afterword that "the story won't be

A Distant Soil



Colleen Owens, version of 4 Desert Star line. BuffaloBills—st. station, November 1997.

you, the readers, have got quite a way to go before you believe you find me the customer," right after the explanation how the few times she tried to tell the same story, the stories died before being recorded. He said that we, the readers, have every right to go spend our \$6.95 on a more complete or a less most reliable reading experience. As it is, the reader has no guarantee of ever seeing the entire story or that the story itself will even be published. The only promise made is for a lot more expensive books over time (knows how many years at minimum).

On-going mega-plots spread over number of volumes are wonderful. Random fragments of a story are so so wonderful, particularly at three-pics. Could't this series have been plotted so that each volume would be more or less complete in itself, with enough of a resolved story to satisfy the casual buyer?

As things stand, though, the Daring Book does give you some 60-or-so pages of story in one place. That's something of a feat in itself. I do know I was never able to follow the series during its *WALL* incarnation even when it first seemed to be a story.

of characters coming around Norfolk Virginia, talking, talking, talking, talking, published in small amounts: the more you there at intervals that were too far apart. Now I could sit down with the book and read it in one gulp and get something like an overall picture of what Dream is trying to do with this.

Laure and Isaac Groll are brought
up and brother. The book spots

mental health statistics matter, whereas they have been looked up for over a year. It seems these state kids have psychic powers and the mean of someone have been studying them. However, the question isn't the only one after the book. Shortly after the broadcast, when Laura and Luisa split up, he is captured by a group of bad guys about Luisa, meanwhile, makes friends with a Florida police captain and a juvenile delinquent who is the cop's favorite misanthrope. Then all of them meet up with a group of good guys about Luisa. In this part, the story stops dead in its tracks, while we wait, a wealthy noble and gentle, still and slender chap with a mane of white hair longer than he is tall height, depends on the background of the

oil Isaac and Lathan father was an
expatriate alien, then their people
became

(b) Liana is some sort of woman whose mental powers is poisoning the psychic frequencies for the bad gay aliens and they want to kill her to get her off the air.

(c) Except for the white haired gay's group, most of the aliens are bad guys.

If my vote in summarizing the story seems unduly sarcastic, I apologize. I'm sorry to come down so hard on something Dorian has been working on since she was 12 and obviously believes in with her whole heart. Unfortunately, she hasn't made me believe in it. The grand scheme of the universe she sets up as her back-ground just seems absurd, the evil because of her alone nearly ban-

EDDY CURRENT

strength of a story presented in the first volume to get me involved, and I'm not sure about the psychic powers in science fiction anyway. "Psi" may be fiction, but it certainly isn't science, and writers using it is a fiction probably destined to die away in the "Futurity" section with magic and aliens. For a deluxe package of 50 full-color pages printed on the best paper anywhere, and despite the occasional heavy-handed overstatement of the presentation, the background colors, and characters of *A Dreamer Still* add up only to a lightweight, non-trivial story.

For the art, well, I noted that most of the comic when I reviewed last week on *Reviewers' Friends* a few columns back, and I'd just have to think of a new way to say the same thing this time. The art is good, but the art is so good it looks good, but also seems to be trying for a photographer effect that ends up looking good and shows instead. A couple of best book artists, please, provide with an important reason of expression, but at medium distance or further back, the best artist to sometimes depicting overstatement. The art is good, but the art is so good it looks good, but also seems to be trying for a photographer effect that ends up looking good and shows instead.

For the art, well, I noted that most of the comic when I reviewed last week on *Reviewers' Friends* a few columns back, and I'd just have to think of a new way to say the same thing this time. The art is good, but the art is so good it looks good, but also seems to be trying for a photographer effect that ends up looking good and shows instead. A couple of best book artists, please, provide with an important reason of expression, but at medium distance or further back, the best artist to sometimes depicting overstatement. The art is good, but the art is so good it looks good, but also seems to be trying for a photographer effect that ends up looking good and shows instead.

For the art, well, I noted that most of the comic when I reviewed last week on *Reviewers' Friends* a few columns back, and I'd just have to think of a new way to say the same thing this time. The art is good, but the art is so good it looks good, but also seems to be trying for a photographer effect that ends up looking good and shows instead.

Publishing for Fun, Not Profit: My column is the most basic decision. Dr. Werthman's book, *The Road of Reviewers*, brought in a few letters from readers intrigued by the notion of a printed of a long-ago fiction. I've been asked if that company and creative talent spirit still survives. I'm not sure, but I'm in it. The day when previously every day had a newspaper machine or a spirit duplicator in the basement and just out

a 100-copy issue can last long, at once, but the Office of Fiction that is still active in the summer press association—also for short—and a few writers to get involved could do worse than considering joining one.

As a concept, again you will find in the 19th Century I believe the volume was founded in 1875 and exists in this day and were pretty much at the same time. I'm not sure if it's a good idea to consider joining one. As a concept, again you will find in the 19th Century I believe the volume was founded in 1875 and exists in this day and were pretty much at the same time. I'm not sure if it's a good idea to consider joining one.

Dr. Jerry Bello, one of the founders of comic book publishing, started CAPA-Alpha in 1964. That slightly cryptic name was supposed to mean "Critical Analysis Press Association." It was, and is mostly self-referential. "It was" has been more than a CAPA. Bello, however, Bello seems to have conceived of it as more a response to the fact that a true ap, but less with experience in comic book publishing, and ended up in the end with the models they were familiar with. CAPA-Alpha is still chugging along after 21 years.

The way it works is like this: no profit, the membership is limited to 40 people. Each member is required to produce 30 original or at least four pages of original material (writing, artwork, or both). It will be the most reasonable reference to comic through this organization is Bello's: every three months, five pages being what it is. These publications are called "issues." The printed copies are sent out to a club effort called the Critical Reader. About the first of each month, the CR sends a package to each member, containing a copy of each issue that came in for that month. In short, it's a comic club by mail, where members of the ap talk to each other personally and engage in at least discussions of comic and related topics.

It's a way to publish and be creative and express yourself, of course, and to meet other fans and read what they have to say. Given a the reader people have passed through R.A. over the years, including Mark Eisner, Woody Piss, Tony Babbala, Don and Maggie Thompson, and so on. I'm sure a member would off and on since 1969, and besides all the friendship of communicating with

Mike Jones traffic. I've found it a little tricky to run first drafts of Don's submitted columns before going public with them, but other, more knowledgeable fans can make my stuff better and tell me if I said something really stupid. It's also thoroughly non-commercial, and nobody makes a dime selling "hot" comic.

CAPA-Alpha is looking for new members these days, so if it seems like something you might be interested in, drop the postcard Central Mailer a line for further information. Jack Thompson, 2887 Niles Ave. St. Paul, MN 55115.

There are other apes, too, and here's a perhaps one of the most outstanding. It began as an appeal directly to the *Liquid* of super-heroes and has broadened considerably over the years. It's not in America but I know people who are, and they tell me the ap is the equals for membership-enthusiasm and creativity. If you're interested, you might write for *Carson Comics*, Maine.

Richard Moriarty, 31 Claude Circle, Portsmouth, NH 03801.

Cheap Thrills: Even though I've heard nothing but bad things about these in-state hotel videotapes with public-domain material or their last-of-its-kind cartoons and movies, I couldn't resist picking up the tape of these *Pinocchio* Supreme cartoons from the early '60s for \$3.99 (I found it in a sale bin). It was surprising. The tape and sound quality were about as good as can be expected from videotape, and the cartoons themselves were in decent shape, without obvious scratches or spots. This again, the kind tape I bought at the same time cost more than I did, so I'm wondering if the cheap Supermarket tape is doing nothing as I play it, noting the NCR black or white stuff. The cartoons were "delicious."

"The Magnetic Tapes" and "Baldwin" pretty decent stuff, the Golden Age comic *Superman* brought in life with looking back. I put with me, and I would put them on shelves as I wouldn't have to mess with tape sources.

So all that to know how the Supermarket could be out of copyright and for good for any reproduction with a couple of these NCRs to make and sell copies, when the character itself is still trademarked, copyrighted, and protected by DC's legal attack squad.

Copies of publications for review: In the volume to be sent to Don and R. Decker at P.O. Box 1225, Northbrook, IL 60062.

Willy strange and inventive.

—Bill Messner-Loeb
Jonny Quest

Should take the cake in the post-Watchmen derby.
Go, Eddy, go!
—Steve Bisette
Swap Thing

If you buy one independent b/w comic this month, make sure it is **Eddy Current**.
—Caiti Ridout
Speakeasy

A neuron-frying excursion into a world of spontaneous insanity.
—Heidi MacDonald
Critic at Large

Grade A-plus.
—Don Thompson
Comics Buyer's Guide

Spiky, twitchy pictures. Buzzy, crackly words. Must still be plugged in, can't put it down. Tzzzzzz.
—Dave Gibbons
Watchmen

III (Almost heaven)
—Jeff Kapaika
Comics Week

Well, I'm hooked. Who is this smartass Ted McKeever and where does he get off writing better comics than I do?
—Bruce Jones
Twisted Tales

The comic the black-and-white format was meant for.
—Paul Chadwick
Concrete





Comics Interview

So far, there are only four titles from David Anthony Kraft's publishing company, but I like all of them.

«**Micro** is an acronym for *Miniature Comics* that was the obvious lack of a good name for *Laser Wolf* and his adventures. This is a 14-page limited comic about a powerful miniature man named *Micro*. **DAVID ANTHONY KRAFT** is an entrepreneur from the West.

This is an excellent example of a very creative if not a popular book. *Micro* has been compared to many other American comic books of what they feel like. It is a very fun to read and gives up an idea and a beautiful idea and story.

Grade: A

MICRO
and *Micro* *Micro* *Micro*



X-THIEVES

«*Angels* is a wonderful comic. It's a story about a woman who has been kidnapped and is being held captive by a man who is a very powerful man. The story is very good and the art is very good. **DAVID ANTHONY KRAFT** is an entrepreneur from the West.

This is a very good comic. It's a story about a woman who has been kidnapped and is being held captive by a man who is a very powerful man. The story is very good and the art is very good. **DAVID ANTHONY KRAFT** is an entrepreneur from the West.

Grade: A



KNIGHTS

«I have a very good comic. It's a story about a woman who has been kidnapped and is being held captive by a man who is a very powerful man. The story is very good and the art is very good. **DAVID ANTHONY KRAFT** is an entrepreneur from the West.

«*White House* is a very good comic. It's a story about a woman who has been kidnapped and is being held captive by a man who is a very powerful man. The story is very good and the art is very good. **DAVID ANTHONY KRAFT** is an entrepreneur from the West.

This is a very good comic. It's a story about a woman who has been kidnapped and is being held captive by a man who is a very powerful man. The story is very good and the art is very good. **DAVID ANTHONY KRAFT** is an entrepreneur from the West.

Grade: A

Four titles.
Four As. Four for four. Way to go, Dave.

— Don Thompson
COMICS BUYER'S GUIDE

A
**COMICS
INTERVIEW**
PUBLICATION

Look for our
distinctive logo —

— to find titles
you can trust!



COMICS

in review

by W. David Hall

On the cover, I was really glad I took this assignment. I had promised a number of articles to my editorial managing editor, but the editors knew only too well, they never got published. In fact, they never got written. I needed something a little less than doing that a little better.

of *Killmen* on an in-depth article on religion in mainstream comics. And so, there's how I got this spot. Dave would think it would be rather easy to get down and tell your views of five hundred or so many words, after having a little history of the environment with comics. (They were the first things I read when I started reading and I haven't stopped yet, although I've read a lot of stuff that would make me want to (that I didn't

prove to be that way. I am sure critical than most people know, but I also like things more personally than most people I know. This personal aspect makes it hard for me to be totally objective about things I review. I mean, I have no problem telling someone like John Byrne that I don't like Superman anymore (to them anyone over eight years old who really doesn't care) but I know that the title of the volume is a lot better, so I tried to read one thing more than most people I know and thought that the rule is hard to express your views of a comic as a whole of our panel editors you. But I've read

Now, let's talk about the reason I chose these books. I chose these books because they were ones I had never read before. Well, I had read *Star Wars* before, but wasn't interested in it then (I'm not interested in it now, either, but I had never heard of some of these ones, and maybe I wouldn't have read these titles if I wasn't reviewing them as this column).

But that makes it all the more fun. New worlds, new people, new stories. Finally, I thought, for a new reviewer to start that way. Fresh

[back to the data drive and subjects area](#)

The whole business is simply an idea about 100 ft. long, a stream of discharging different vapors from the center, and several test offices (like spray painting) are available. Also, since the idea is a track and wheel in its origin, there are a wide range of spray guns available to the artist (like coloring, however, will have to be done by guys, human hands holding brushes). The computer uses "gate raising" something that isn't already in its memory can buy say, perhaps a garbage can. And even if facts were something more than a second-order Wally Wood's strategy, I ask you: what does the reader care? Are they somehow better, more high-tech people for reading such stuff?

Look, I'm all for the use of the computer as a tool for producing creative works. I also think the applications of image processing looks large, make as much as a computer and a decent image have will soon be able to make it even closer. But the fact is, with such big things as this from Main thing, the use of a computer in production should, perhaps, be a little significant than the traditional of the writer and actor.

Of well, I must get back to work on the Mac Trek game *Arise* and I am writing for Simon & Schuster (Mac Trek: New Contact, due out in Christmas). By the way, you might be interested to know that this will be one of the first hundred computer games designed exclusively on a word processor!

★ Remember how Mike Gold was using Thelma as the literary advisor.

an comic books since the invention of the printing press? Did anyone really die for that? —E

WILL PEPPER
Assoc. Ed.

Handwriting: Cursive

I was just cautious of anyone that was the latest. Now we're saying that Marvel is releasing. Now I realize that. Now I'm basically just another comic book in the line like at Marvel's parent company, like the merchandise, like any other—but honestly, do we really have to accept the stunning level of cynicism that is evident in the last distributor's order form? I can just shut this left with the. Now release huge football cup, the New York



pass, and the Man big button (although buttons of a variety [58] soldier and a frightened tunnel miner are as questionable state as he, no matter how striking the images may be.) For the coup de grace, the crowning achievement is the new *Nan* A. 1990

By the time you haven't seen it, it's a reproduction of the cover of "The 400 Blows," American soldiers marching with bayonets fixed to the sights of their M-16 assault rifles in front of three Vietnamese villages in the north. The picture makes it clear that it's a powerful event, but someone had an incredible luck to see when they chose it for a class. This is different than putting a picture of the Pantheon in "Architecture" or a sheep frozen in time. This thing really happened in Vietnam, and now kids will be running around in these clothes. I say kids because I can't imagine anyone who is old enough to understand the intense political warfare.

I like the comic book. Nam, I really do. I think that writer Doug Murray does an admirable job of showing an unglamorous view of me under what must be nearly impossible regulations of the Comics Code Authority. But I really led it when I see how far Murray is willing to go to merchandiseable, shutable justice.

• **Woe** to you are the Milwaukee newspaper gloves. The words gave us that last night will probably pick up these gloves on staff that's "read." I spent an afternoon staring Stanley Kubrick's Full Metal Jacket with two strangers behind me who were mourning to us as if we were an army instructor. The afternoon felt very strange.

on the double again. "Now, the
looks like fun. Fly your own in the
house. 'What a cool get.' At the
climax. 'Kill her! Shoot the back!'
A peculiarly American dance,
that."

DONALD MARSHALL
Pharmacol. Sci.

doctor's Course Be Worth
and Warren's Course Be There Still

When they started, your *Private* Specials were nice, but the comic book market has changed since Dan and I moved they're now desktop table. Now that most comic book shops have adopted the attitude the carrying everything published is a luxury they can no longer afford, I find that I truly need your *Private* Specials, just so I'll know what's available.

Imagine my chagrin, then, when I realized that they're incomplete. You're not covering the content published by Macdonald and Harvey!



Or has someone already
visited this choice spot?

• No, and it'll be years as soon as we find your address again. Now you looked in the "wop" bill? (He frowns.) —EJ

BRADY LUTCHER
Boston, ID

How Lucky We Are

Yes, just another how-lucky-I-am-to-be-reading-*Phobos*. Because first, other comics-related publications (and the biggest ad placed here has to be one to *It* themselves) simply don't allow letters pages that do anything more than qualify as an in-house advertisement. Do you realize that if you were to, say, write a letter examining objectively and critically almost every comic book cover in the world, you would scarcely be paid attention to while some kid's slobbering prose gets posted on the most prominent position on the page. That stings a bit. And while I'm on the subject of letters, and since I'm not the type to hold back on any of my petty criticisms of other letter writers, let me address (David) Blagden on the issue of the *Phobos* British Superman review and

football crap you do best. Now can it be that lack of this season—I'll bet the worst Harvey come with better as the average come, more than the average. Consider graphs: now, out that I'm (erring or anything). And they're a lot more stable than most of the stuff there you see, too.

Can it be that you simply don't have the manpower to cover those two? Deplorable! To think of being forced to write the coming-out story of covering every professional comic around (and then some), for a silly reason like not having anybody willing and able to do it!

This is *right!* I will take upon myself the cautious task of compiling portfolios of such and every *Author and Harvey* title, just as that the *Amazing Review Special* will only cover every professional classic book published in the English speaking portions of North America. (You can see your *Classics* previewer, *Dragonfly Decoder*, about my publications.)

I even promise to be brief!
After all, anything worth doing is
worth being a little short about.



LEON BLOOM—*St. Michael's, FL*

I've seen reprints of work by Sheldon Moldoff, and he certainly appears to be one of the real hot talents. What information can you give me about him?

None other. Not only did Moldoff have a long career in comics, but in their earliest days. He's also did hundreds of animated cartoon storyboards for TV shows like "Cat in the Hat," "Casper's Fun and Games Show," and "Fred Flinstone." His comic book career includes the following:

DC (1938-46): *Nationman*, *Chief Connors*, *Clay Connors*, *Black Prince*, *Sage*, and covers for *Flash and Green Lantern*, (1941-44) *Batman*, *Mr. Detective*, *Star Spangled*, *Superboy*, *Legion of Super Heroes*, various mystery stories.

Quality (1942): *Kid Eternity*
Fawcett (1941-53): *Capt. Marvel Jr.*, *Capt. Midnight*, *Doc Watson*, *The Blue Bird*, *Love, Horror*
F.C. (1941-48): *Moonlight*, *Cross*
Fenn (1947): *Tiger*
Atlas (1951-54)
A.C.G. (1954, 57): *Commander Blade*

DONALD WYEN—*Westwood, CA*

As far as your health is one of the sacred clichés of comics, how many times has she been in the hospital? And how many times of all of Spider-Man's (she did the speed in the hospital)?

Oh, for god's sake! And I don't want Parker!

Finally, here are a few stories which might help me write. I've been asked for a "hero history," or make that a "model history," of *Spider-Man*. Then, going from the references in the subtitle, at least I'd think I'd need a list of all the common writers by Richard E. Johnson. I've also been asked if Ray Bradbury ever wrote anything for comics, of course, he's had some well-regarded sci-fi stories, starting under "Big Boy" but I know of no comic he's written himself. And finally, I've been asked for references to the work of such as Howard Chaykin, Peter Bisk, Bill Sienkiewicz and Gene Day.

NEXT TIME:



FOCUS ON COMICS: David Peabody explores the Mile company that could.

TODD McFARLANE INTERVIEW: An interview with the power-packed artist of *The Invisibles*.

THE CAT CAME BACK: A feature history of Marvel's feline of many identities.

NO WERTHAM IN THE '80s: Dwight Decker explains why we won't see another comics scare in this decade.

MILLON'S MAILBOX: Sidney Million answers his readers' in his own amiable way.

All of this and more, under a shiny Space Ghost/Grendel cover by Bernie Mitchell and Steve Rude. Or save two short weeks from now (or one and a half bag ones).



S A B L E

RETURN OF THE HUNTER

BY MARY WOLFMAN

AND BILL JAASKA

NUMBER ONE



Sable
RETURN OF THE HUNTER

WALSH IN
COMICS:
How close to
Miles

The first of
the new
level of
horror
continues at
the forefront.

THE
CRASH
OF
THE
MILE

Walters and
Bill Locke
revel the
story



H E ' S
G O T
Y O U R
N U M B E R

NEW
SERIES!



COMING IN NOVEMBER FROM FIRST, COUNT ON US.



THEY BURNED HIS COUNTRY . . .
STOLE HIS CITIZENSHIP . . . AND ROBBED HIM OF HIS DIGNITY . . .
NOW IT'S TIME TO EVEN THE SCORE!

BLACKHAWK

B L O O D A N D I R O N

BY HOWARD CHAYKIN

THREE BOOK PRESTIGE FORMAT SHIPPING IN NOVEMBER